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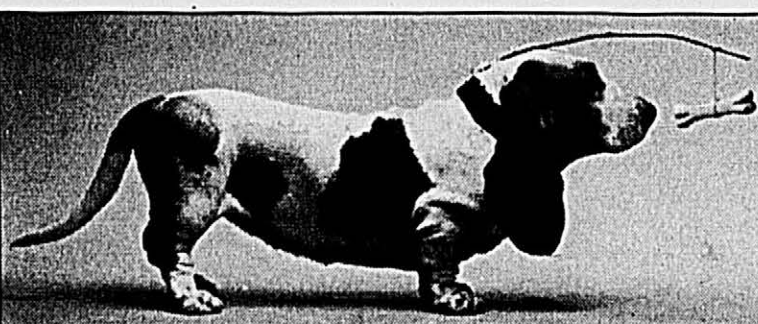
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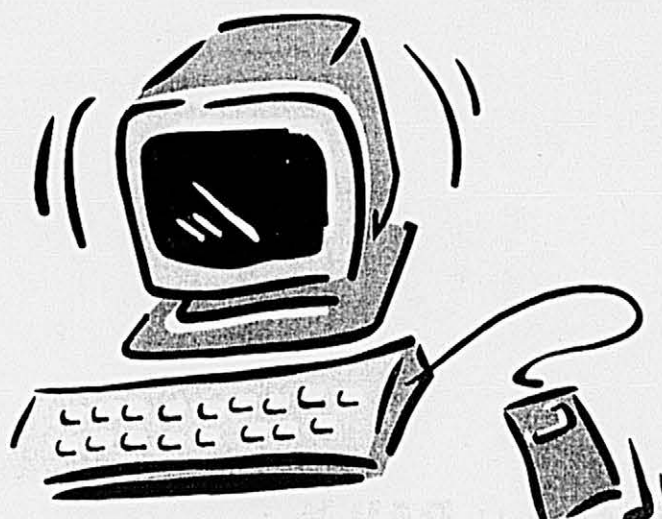
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## Letter to the Editor

INDULGING TRIBUNE COLUMNISTS CONCERN FOR US

### The McGill Daily

volume 88 number 12

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Boy did you prove me wrong!  
If you'll indulging me, I am the  
author of a letter to the editors  
from a few weeks back, a letter  
that attempted to ground your  
publicity campaign stating that  
you are in fact currently the big-  
gest shit disturbers this school has  
ever seen. Hated because of your  
political views, in peril because  
of your controversial stance, ad  
infinitum. Well, two issues later  
you've obviously taken my chal-  
lenge to heart. First you journal-  
ize the SSMU Dental Plan and the  
much-criticized Quebec Student  
Health Alliance, and then you  
cover a wholly non-political event  
such as the Currie Gymnasium  
rooftop explosion. Kudos to your  
staff and editors for giving McGill  
something relevant to peruse on  
those cold Monday mornings.  
Yes, the article "SSMU Dental  
Plan Called a Facade" is a veiled  
attempt to piggyback on David  
Reeveley's investigative reporting  
of Lev Bukhman and the Quebec  
Student Health Alliance. Yes, Mr.  
Bukhman's name is incorrectly  
spelled in the article in question  
and yes, the main source for anti-  
ASEQ sentiments in the article is  
a competing dentist with impres-  
sive credentials left out of the  
loop. But other than that, fine  
work on your part. You have of-  
ficially graduated from irrelevant  
newspaper by faux martyrs for  
the cause to irrelevant newspa-  
per by faux martyrs for the cause  
with one readable article per  
twelve pages. In your case let's  
hope that slow and steady wins  
the race.

Holier-than-thou,  
Rich Retyi

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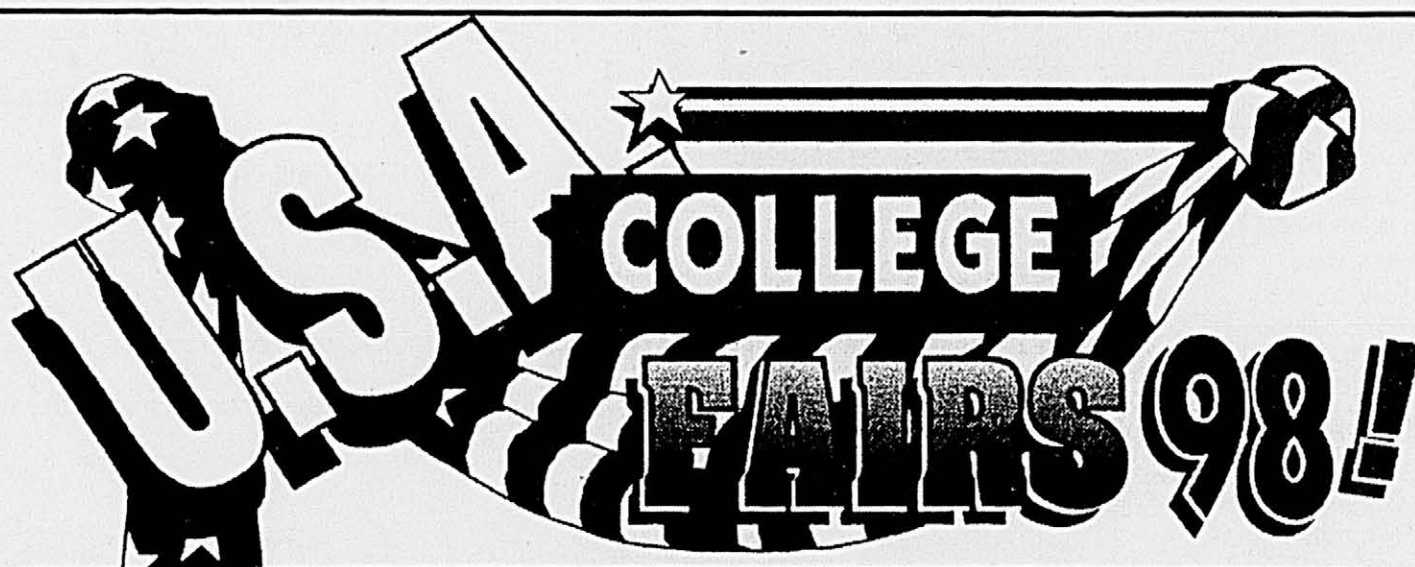
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# Die, Die My Darlings

the Misfits reveal themselves  
as Hard-Core's undead

by Alex Hill

Sorry if you missed it kids, but Halloween came early this year. After last Sunday's Misfits show at Medley, anything the 31st brings will be just a bowl of peeled grapes passed off as loose eyeballs. According to Jerry Only, one of the two remaining original Misfits, this Horror Rock band has reformed because they, "still have a few good years left." But the pseudo-reincarnation of this band once at the forefront of hard-core, leaves one more horrified by the wreck of time that is the Misfits, than by the cheap effects and old-school fight mon-

The lead singer, Glen Danzig, left to pursue his career, riding on the coat tails of pseudo-intellectual Henry Rollins' steroid induced meathead philosophy.

While we may curse the band for soiling the sheets of modern music by excreting Danzig during their death throes, credit must be given them for their innovative style. Once unique, it combines B-grade horror themes with simple high speed guitar and drums all splattered with a touch of punk-rock politics. It is this combination which paved the way for the hard-core, gothic and industrial scenes in the 80s. Despite their initial obscurity, the Misfits' music has lived on for the past fifteen years, posthumously gaining the band a larger following.

Like fortysomething/gender-ambiguity Jamie Lee Curtis, the Misfits could not resist the urge to bleed their cult status in the latest resurgence of the Horror genre. 1997 saw the band reform with Jerry Only and Doyle as the only two members remaining from the old days. Michael Graves (23) came on board to do vocals and some other wanker was picked to sit behind the drum set. Geffen filled its traditional role as the music industry's big-business bottom feeders, offering the Misfits a record deal. However after poor sales of the latest Misfits album "American Psycho," Geffen didn't exercise their option for a second album, leaving the band together but contractless: the music industry's version of purgatory. Like the band's symbol the Crimson Ghost, the Misfits seem doomed to wander the planet as the undead band, neither able to close the coffin lid on their decaying body nor give a new one pulse.

The show at Medley reflected

the band's fall from the offensive to the mundane. Belting out zombieic brain eating melodies over a video collage of B-grade horror, the Misfits left me haunted by the question "Is this a treat or trick?" Throughout my high-school years the Misfits had represented rebellion, taboo, and the unattainable concert date—everything a healthy middle class disestablishmentarian needed. Seeing them perform last weekend was like being reunited with an undead granddad—a mixture of affection for the old form, disgust at the new form and fright at what they might do next!

The band's apparent disinterest in their performance was alarming. Ending the show by wheeling out a giant punch clock would have been appropriate. Graves explained it best when he said that "it's really just Jerry's band now."

In person Horror-Rock legend Jerry Only was just a media savvy dad trying to get the most out of what remains of his creative youth. As he good naturedly pulled himself away from cleaning his winnebago to talk, it was with shock that I regarded this demonic icon of the past turned sappy. He explained his plans to sell 12 inch G.I. Joe style Misfits figurines, work with the Ramones and appear in the WWF. "Let me and Doyle come down and beat-up the Pal Bearer," suggested Jerry. "People are too quick to judge... they say that this is all Popeye stuff but I just wonder how far up their asses their heads are." But while Jerry maintains a pragmatic attitude toward the marketing of the band, he still believes in the music. "This stuff was around when I was seventeen and it is still fucking great."

Although the new Misfits seemed to be as much a cover band of themselves as the real thing I could not begrudge their efforts. Jerry has reformed the band not only to reap the benefits of the past but also to give the new fans a chance to enjoy the music again. While I was not treated to a serving of gutsy music from one of the most progressive bands of the late 70s, my expectations were met because above all, what I wanted from the Misfits was to be horrified.

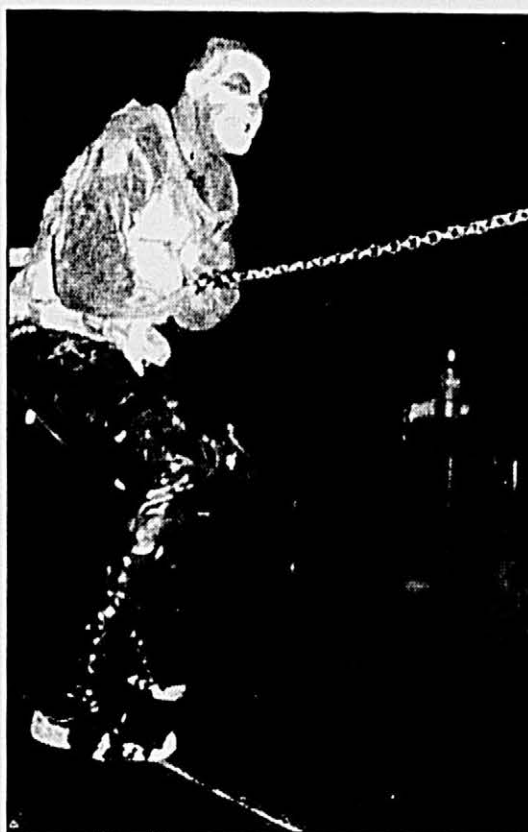


PHOTO BY GREGORY KAUFMAN

THE MISFITS - TOO OLD NOT TO BE DEAD

gering.

Toward the end of the 70s the Misfits crawled out of New Jersey's toxic suburbia dragging the "Horror Rock" genre behind them. They lived the classic American Punk-Rock Dream, pressing their own multi-coloured vinyl singles, warming the crowd up at CBGBs for the Ramones and Black Flag, missing tours with big-name bands due to jail time and expressing angst at a world that was not ready to eat shit from a bunch of working class losers touring in a beat-up van. After a number of minimally successful singles and independently produced LPs, the band split in 1983.

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# A Fair Vanity

## ON THE ROAD TO *LOLITA*

by Beverly Ann Swamp

When I moved into my apartment, I greeted with trepidation a bucket filled with white and black rectangles which my roommate had brought from her old place. Perhaps you too dread the shaky implications of fridge-magnet poetry. It's eerie.

A year later I find that one of those words has ended up scotch taped to the base of my desk-lamp. The tape that holds it is getting black and sooty around the edges, where it picks up ambient dust, lint and cigarette ashes. The magnet says: "Road."

I have only recently become fascinated with the thing. I think about it all the time, which is strange for a scatterbrain. I stare at it for hours. I contemplate it and even write about it when nobody is looking. It strikes me as earth-shatteringly important for just one reason: I don't do things like that. It is so utterly unlike me to have perpetrated so sentimental a thing as to accent my thinking space with the word "Road."

And scotch-tape. Why tape a magnet?

In 1955 Russian expatriate Vladimir Nabokov published *Lolita*. Two films versions, some book bannings, disingenuous, tenuous and lascivious criticism, have subsequently sliced a wide angle into literature and film. This narrative has a fascinating history. A very good book could be written about how this story has moved through the second half of the twentieth century, but I wouldn't read it. Scatterbrain's prerogative.

*Lolita* is about a scholar of French Literature and denizen of European refinement who has found himself fatally smitten by the nymphet Dolores Haze. The story takes to the road, that great mythical American Highway which is a space of both freedom and confinement, where Humbert and Lolita are imprisoned by each other. The passion spans America on wheels of humour, satire, folly and tragedy, as Humbert preys and prays upon the fourteen-year-old perfection of Lolita.

1962- the year of Stanley Kubrick's film version. Kubrick's first masterpiece displays wholly, absurdly and ironically Nabokov's bitter mise-en-scene

—the crude, vulgar barbarity of post-war American culture and behaviour. Peter Sellers here delivers one of the best performances of his career (I would argue one of the best supporting roles in the history of film) as Clare Quilty, a mysterious and apathetic vulture (i.e. a playwright).

Aesthetic praise and ethical denouncement shadow both the literary canonization of the novel and the social reaction to *Lolita*. I read an article in the Boston Herald last summer which disclosed the results of a poll of "Literary Experts" who placed the book behind nothing less than the Great Gatsby and Ulysses. On the other hand, I also once read a Christian literary review which gave *Lolita* a first place blue ribbon for polluting our young. I shall heretofore refer to the former scholars as Smarty-Faces and the latter family value people as Goody-Goodies. Indulge me.

Vanity Fair calls the story: "The only convincing love story of our century," a statement which I'd call a fair vanity.

There are pits and there are pendulums to playing with this story. *Lolita* the narrative is so much like *Lolita* the character: Tempestuous and sad; enticingly sinister; ruined, erotic; erotically ruinous; fabulous; infantile; vain, objectified but so closely human. You touch this story and you too become an abuser. You too become Humbert the pedophile. It

is inevitable.

1997- Adrian Lyne is a British born filmmaker at whom you are supposed to roll your eyes, because his past credits include *Fatal Attraction*, *91/2 Weeks* and *Flashdance*. As director of the latest incarnation of Dolores Haze, he is now part of a grand tradition of Nabokov's passion and intellectual molestation. Of course, Lyne has been criticized both by the praisers of aesthetics and the ethical denouncers.

The Smarty-Faces have vocif-

of these polarities result from a prejudice towards Lyne. I suspect that Goody-Goodies equate his work with pornography, and that Smarty-Faces associate it with low culture.

The role of Humbert is taken up by Jeremy Irons, who is my favorite film actor, which means that everything I have to say about his \*\*\* OSCAR WORTHY PERFORMANCE \*\*\* is completely biased hogwash. Pay no attention to it.

Melanie Griffith has taken up the role of Lolita's mother, though she is much too attractive and not nearly gaudy enough to really pull off the part. In a strange move, Lyne has cast Frank Langella, of *Dr. Giggles* fame, in the role of Clare Quilty. Langella has replaced Sellers' cool sardonic wit with a kind of dark seething heat. It's an interesting choice - an interesting bad choice, that is.

Despite all the frailties, I really think that there is something important about this movie. In all the hoopla and the madness, Lyne has become the first person who has really made a commitment to Lolita the character. Sure, Kubrick's movie is wild and ludicrous, but it is not wholeheartedly a sad or passionate tale about adolescence violated and deposed, as I think it ought to be. Lyne has devoted his camera entirely to the girl, who is rendered with great competence by Dominique Swain.

Lyne also catches the man-

nerisms of childhood inside Swain's fidgets and jawbreakers, pointless gestures and spoiled whines. The tacit collusion between Swain, Lyne and the camera have concocted a truly important portrait of the girl, which is what it's supposed to really be about, right? The film has a confidence in the trivialities of Dolores Haze, as if her gestures were the basic essence of the diagesis. And I must say that the sexual element of *Lolita* is extremely tastefully managed, whereas Kubrick's film simply left it unexplored and numb in the middle of the plot.

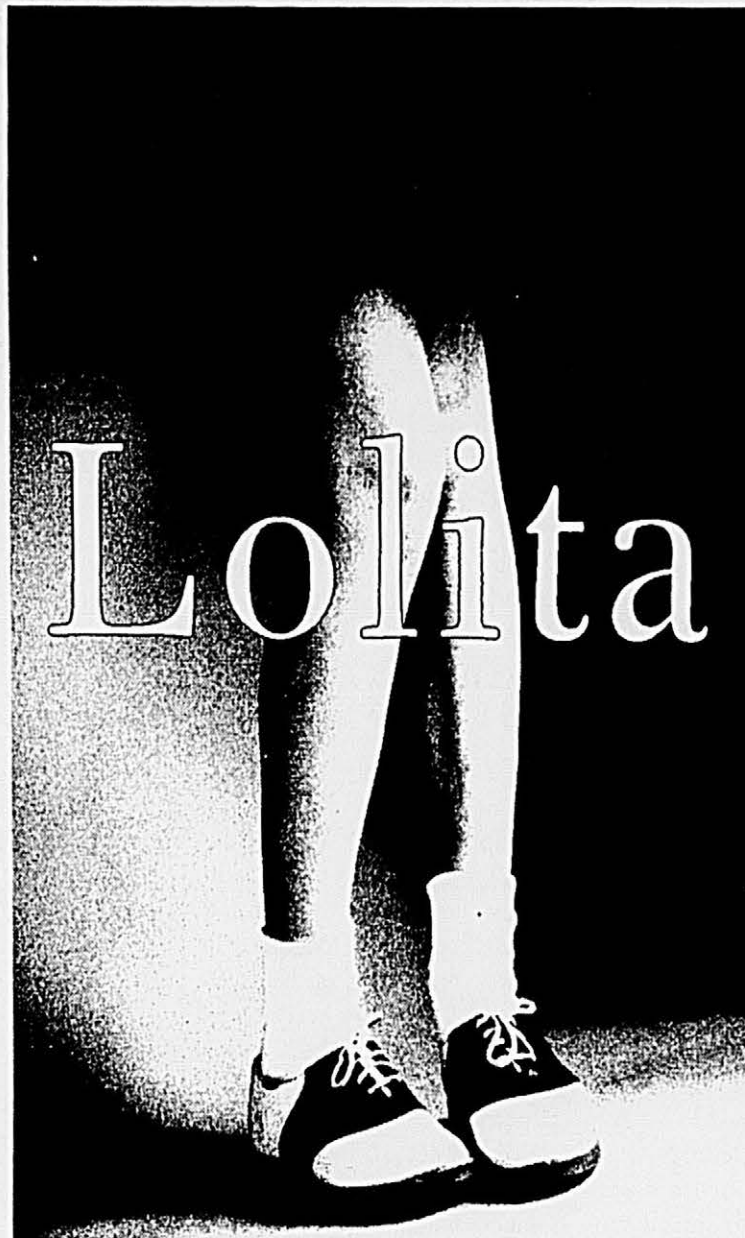
It seems to me that much of the extrapolation of *Lolita* has neglected Lolita in favour of *Lolita*. I think that Lyne's movie is valuable simply if it helps to turn the discourse and argumentation, which shall ever plague this narrative, out of the realm of the semiotic and political and back into the realm of the real and enduring emotional explorations of the novel. I contend that this concentration both mirrors the spirit of Nabokov's bombastic literary style, and legitimizes the film as a complementary addition to Kubrick's treatment.

Finally, the road. The glorious, terrifying road that stretches before Humbert and Lolita, that stretches between Humbert and Lolita. It's a glorious thing. It paints the whole thing fantastical. Through the road metaphor, Lyne has bound up the paranoias and hallucinogens of Nabokov's prose, perhaps not utterly, but at the least competently—and that's the essence of my point. This treatment is a worthwhile enterprise which may stop short of being haunting and magnificent, but more than deserves the wide release which Goody-Goodies have so passionately denied it.

I suppose it is time I 'fess up. 'Twas I what placed the magnet upon yon lamp, because I am a sap with a frivolous adolescent passion for road movies. Like *Lolita*.

But why the scotch tape?

*Lolita is finally playing: at the Egyptian, Quartier Latin, Langelier and Pointe Claire.*



erously dismissed the film as both a pale cousin to Kubrick's Goliath and an impure translation of Nabokov's luminous prose. The Goody-Goodies have shouted enough moral dissatisfaction to delay the release of the film in North America (It has been completed for over a year) by pressuring major distributors to refuse to carry the \$50 million dollar film—a uniquely American censorship. I have a hunch that both



# A Circuit Boy In Training's Guide To Black And Blue

by Troy Seidman

During the first two weeks of October, every Montréal periodical (and gay rags across the continent) cover Black and Blue. Many journalists claim that it is the ultimate circuit party (a gay rave that raises money for AIDS charities). Its critics on the other hand complain that it promotes a "velvet rope" mentality, in which only rich gay gym bunnies are allowed in. Bitter reviewers also pump out tired clichés such as: "isn't it ironic that the money raised goes to AIDS, when the partiers will end the night completely inebriated from a cocktail of narcotics and therefore more susceptible to practising unsafe sex?" Articles about the party have become so redundant in praise, the newspapers and magazines should just staple a brochure about the party onto page 3.

This article is dedicated to Black and Blue virgins; partiers (gay or straight) who have read enough hype about B&B and finally want to check the thing out. It's a fierce party and here are some tips if you're going.

## 1. Gay guy + Straight girl

A volatile combination. Remember, this is a party for gay men; women are more than welcome, but think of yourself as a guest. This couple has come in to vogue thanks to too many cheesy Hollywood movies (like "My Best Friend's Wedding" and "The Object of My Affection"). Gay boys have been partying hard with cool straight girls since Liz Taylor and Rock Hudson. However, some girls aren't hard-core. Nothing is worse than a girl who gets tired at 3:30 while complaining that it's too hot and her hair is frizzy.

Agree on some ground rules before going. Be a gentleman and escort her to the bathroom. A meeting place is a good idea if the two of you get separated.

Devise a policy if one of you gets picked up. You'll both be surprised at the large percentage of straight partiers there. Some estimate that as many as 35% of the attendees are straight. Montréal is a city where breeders and fags can unite to party: Anyone who went to the open-

ing of Stereo, will confirm this. Ladies should be aware that your best-guy-friend won't want to leave until he's found some local foreskin or some horny American tourist. Groups are generally way better than pairs, so round up as many fags and fruit flies as possible. Remember, be considerate!

## 2. Going Solo

There is nothing wrong with going to B&B alone. Simply check your inhibitions and attitude at the door (BBCM parties have the world's most efficient coat check). A huge percentage of the partiers are tourists. People WANT to meet and greet. Don't be shy! Bring stuff that's "shareable," like smokes, candy or a Vics inhaler. Offer to give that hunk in the black shorts a tiger balm massage (Truthfully, everyone is a hunk in black shorts next Sunday). And follow Annie's advice: "You're never fully dressed with out a smile!"

## 3. What goes make-up must come down.

Regardless of gender, some will do anything to look glamorous. Wearing too much make-up is a very bad idea. Heavy mascara or foundation look horrible after two hours of booty shaking. Boys, you may feel David Bowie glam after you've slopped black and silver goop across your eyes, but when it is smudged, soiled and streaming down your face you'll look more like Tammy Faye Baker in a monsoon than Ziggy Stardust. Ladies: you're there to dance and gawk and complain "why are gay men all SO beautiful?" Go au naturel. You'll have a better time if you're not worrying about re-applying lipstick. M.A.C. doesn't sponsor Black and Blue for practical reasons.

As for clothing, think sex and comfort. Most of the men (like 97%) will be wearing nothing but spandex go-go shorts. A tank top and a pair of phat pants are a good combo if you're modest or don't have a personal trainer. Whatever you decide to wear, make sure it's light, breathable and fun! Be creative. A friend of

mine bought children's jewelry, including a plastic tiara and ridiculous clip-on earrings. She looked bedazzling! Although many will stick to a blue or black colour palate, the theme of this year is superheroes. I wanted to

ful. Say NO to GHB. Don't mix! (They're called chemicals for a reason.) If you use, DON'T ABUSE!

\*NOTE: BBCM publishes a small pamphlet called "Please

People, places and terms to sneak into conversation if you want to sound like a circuit boy in training.

1. Robert J. Vezina: Founder and President of BBCM. Not very boyish looking, more like manager of a hardware store. Regardless, he is the mastermind behind B&B. I send him thumbs up and a big kiss!

2. Danny Tenaglia: Highly over

rated house DJ. Spun at Black and Blue 96 and 97. Everyone who gets behind the turntables will be compared to him. Did a fierce remix of Club 69's "DRAMA," my personal sonic highlight of last year.

3. Circuit Parties: Refers to a specific group of annual parties across the US (including our own B&B, as well as the Sydney Mardi Gras). Large, elitist, sexy and fun. Say you're thinking of heading down to Miami for the White Party, and you'll sound like a circuit boy.

4. The 456: Largest sauna in the city and conveniently a few blocks from Palais Des Congrès. 130 rooms, indoor pool, large gym. No student discount (during B&B week). 456 de la Gauchetière.

5. K-hole: Special-K or "K" used virtually exclusively by gay men. Legitimately used as horse tranquilizer. White powder, comes in skinny vial. Unpredictable and volatile. Snort too much, mix with booze or pot and you can fall into a K-hole.

Black and Blue takes place Sunday October 11, 10 p.m. to noon at Palais Des Congrès de Montréal (151 St-Antoine/METRO place d'Armes). Tickets are \$50 in advance and can be purchased at La Cité and Priape.



go as HE-MAN, but I can't seem to find a fur loincloth anywhere!

## 4. Drugs

It makes sense that the "foundation" that puts on Black and Blue (as well as several other gay parties) is named Bad Boy Club Montréal. Since most of the "Boys" are bad. Mom probably doesn't know how cracked out her son is Thanksgiving weekend. Instead of turkey, he has probably glutted himself with a variety of narcotics. Ecstasy is the house special. Many will choose delicacies such as Coke, Crystal and K. In no way is this a condemnation against chemical accessories. If your dealer has gone home for a more traditional way to celebrate the holiday, have no fears! If you choose to go sober, all the power to you. Justin's Smart Bar serves tasty smart drinks that will keep you pumped till the dawn. Otherwise you can pick up accessories at the party. Be prepared to pay \$50 for an E and \$35 for speed. Straight and seedy looking boys, usually in hip-hop gear loiter around the bathrooms, peddling. Be warned that prices will be high and the quality sketchy.

If you're feeling shitty/in peril etc. Black and Blue has medical attendants, including five doctors and eight nurses. They are one of the only promoters to my knowledge that provides a service like this. Be smart and be care-

party&play safely!" It is unequivocally the best guide to circuit party drugs. It is honest without being preachy, and informative without being scientific. A must for any circuit boy/raver/club kid!

## 5. SEX!

Ask a breeder what images come to mind when you mention Montréal and they'll mention French sovereignty, cobblestone streets and poutine. Ask a gay man and he'll say bathhouses.

Montréal is world renowned for its concentration of men's saunas (there are 10 across the city). Most American cities with large gay populations shut down their bathhouses and sex clubs during the 80s as a response to the AIDS crisis. After B&B, many tourists will head to the spa of their choice.

Personally, after dancing for eight hours I want to put my pyjamas on, not a towel. If you do head to a spa, please PLAY SAFE! Remember you've just left an AIDS benefit! If the spa doesn't hand you a condom when you arrive, ask for one! If he doesn't put one on or doesn't ask you to use protection, then what do you think he did the last time? Being mashed up/cracked out is not an excuse! NO GLOVE NO LOVE!

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# Media

by Sameer Dossani

In late August, the U.S. bombed military training camps in Afghanistan and a pharmaceutical plant in the Sudan. The Afghan bombings were allegedly an attempt to undermine the "terrorist" efforts of Osama bin Laden, a Saudi Arabian exile who has been working in Afghanistan since the 1980's. At that time, he was setting up military bases with CIA aid similar to those targeted by the U.S. missiles.

Bin Laden was targeted because the State Department

claimed that they had overwhelming evidence indicating that he was responsible for the bombing of U.S. embassies in Kenya and Tanzania. FBI reports at the same time indicate that the investigators had no idea who committed the bombing. Several of the U.S. missiles missed their targets, and one landed not far from the Pakistan/Afghanistan border, killing six Pakistanis. The following is an account of my experiences in Pakistan at the time of this bombing, and of the role of the media in these events.

The day after my family and I arrived in Pakistan, Bill Clinton gave the order to blow up some military bases in Afghanistan and a pharmaceutical plant in the Sudan. Three days before, Clinton had gone on all three networks and admitted that he had some kind of sex with Monica Lewinsky. My parents were pretty sure that they had picked the wrong time to leave the sanctuary of Washington and the World Bank to visit home in Pakistan.

I had been following the FBI reports of the investigation into

## How Sparechange Is Spent

NEW MONTRÉAL COMPANY PRESENTS BRITISH COMEDY *RAVENSCROFT*

by Timothy S. Fitzsimmons

Writers, actors, dancers, painters — heck, practically every artist harbors that deep secret: the mystery around the origins of their desire to create their art. Reasons for creating art vary, but within each artist lies that one talent that is death to hide.

This past spring, Concordia creative writing student Nicolas Billon and Chris Taylor, a John Abbott theater student, decided that their talents would not be denied. Thus, they initiated the genesis of Sparechange Theatre.

Sparechange certainly got off on the right foot by choosing to invest their own money in the production. Waiting around for grant money is getting to be an increasingly tedious and time consuming process; and needless to say, the drain on an artist's creative resources can be deadly. So, Sparechange, with the aid of (dare I say it) some spare change of its own, was able to respond to the generative impulses of its originators.

The second admirable move that Sparechange made in their formative stage was the decision to mount on board a dark comedy by British playwright Don Nigro, *Ravenscroft*. Nigro, an obscure figure himself, is a difficult playwright to track down. Search your bookstore, or the library, and more than likely you will come up empty-handed. Publishing company Samuel French Inc. has taken a shine to this talented Brit though, having some

66 of his works in their catalogue. And as this show unfolds, Nigro's talents become quite obvious.

Nigro's *Ravenscroft* contains all the conventions of the British whodunit: Inspectors, ghosts, innocent daughters, lonely vamps, french maids, and a powerful matriarch (not to mention the overabundance of humorous digs at his native land). Nigro slowly draws in the audience at the first glance where he seems to be adding another British farce to the extensive 'corpse on the stairs' canon.

As the second act unravels, though, it becomes obvious that Nigro has crafted the piece to be radically different from the traditional format and the usual unmasking at the play's conclusion. Much in the same way that current detective novels play against the Philip Marlowe archetype, so does Nigro dress down Agatha Christie. By the end of the show the lines between guilt and innocence, truth and fiction, mister and mistress, have been blurred enough to reveal Nigro's skill at word play and plot construction.

Although the director/designer team Billon and Taylor display a passion for theater that is relatively rare among amateurs, ambition has o'er leapt itself in this project. The investment of their own talents (creative and fiscal) into the production is admirable, but that does not guarantee that the final product will be equally rich. One day Sparechange may be putting on

engaging, polished theater; but *Ravenscroft* is not that show.

The growing pains of young artists are evident in Sparechange's production, as awkward blocking and some misplaced gestures undercut the dramatic tension of the piece. Further, the loose direction failed to flesh out the transitions in the plot and doesn't provide the proper base on which to develop the play's ideas. Luckily, the performers were able to rely on the strength of Nigro's writing to swiftly carry them across problem areas.

The development of a theater company takes time. The personnel at the heart of that company must be willing to experiment and learn. Sparechange seems like a candidate for this type of process, so in this sense, kudos to Sparechange for taking the initiative and experiencing these pains in actual productions.

Their audacity is leagues more mature than their seven month existence would indicate. With this inaugural production they are only just finding their legs. Perhaps if their talent proves itself undeniable, then in the future Sparechange may make some strides.

*Ravenscroft*, directed by Nicolas Billon, plays at the Gordie Space Theater, October 7-11 at 8 p.m.. 2 p.m. matinee added on October 11. 4001 Rue Berri. \$5 students and seniors. \$7 general. Call 982-6718 for information.



# Explosions:

## SE ASIAN REACTIONS TO UNPROVOKED ATTACKS

the embassy bombings fairly closely, and I was reasonably sure that nobody had any idea who did it, at least as of two days before the U.S. bomb attacks.

OK, so the U.S. was playing the role of godfather again, no big deal. The only difference was, this time Clinton gave a speech about it, and pictures of Osama bin Laden were all over CNN. And "this man has said he will not discriminate between soldier and civilian" was translated into five languages at the same time on three networks. And the next Stormin' Norman was brought from the front lines to explain the logistics of performing night-time clandestine bombings on "the terrorists"....

It was intense. I was thinking gulf war. Then I remembered the absolute drool my classmates at St. Albans got into in grade 9 at the mere mention of the word "war", or "smart bomb" or "patriot missile". Then CNN showed some poll which said that the approval rating for the missile strike in the states was 90%. That got me thinking. Not that one should ever believe what she may read in a CNN poll, but it did get me thinking. Americans are stupid. Your (not so) local elected tyrant gets caught with his pants down Monday, bombs some third world countries (which, incidentally, are both already more or less destroyed) on Thursday, and you're happy about it? Maybe Islam really could be the next "Evil Empire" of American propa-

ganda. Or maybe Americans aren't that stupid.

Not that Americans should be the only ones getting stupidity points over this one. The Karachi-based English language newspaper *The Dawn* ran an editorial that week praising Osama bin Laden for standing up to the imperialist threat. Now, just a couple of years ago, everyone in the Muslim world (and I do mean everyone) thought Osama bin Laden was a class A psycho. Working with the CIA doesn't earn you any brownie points in most places. But now someone wanted to turn him into the next Saddam Hussein; another crazy dude who would be shunned if it wasn't for U.S. invasions.

The Indian press was no better. Well maybe a little better. Their interest in this whole deal was that, now that the U.S. has officially admitted to using clandestine warfare for marginal gains, no one can object if, at some unspecified time in the future, India decided to use similar techniques to protect its interests in Kashmir and Punjab. (These are areas that have been claimed by both India and Pakistan since partition and are the scene of intense violence). At least the conclusion follows logically—assuming that there is any logic or consistency behind U.S. foreign policy at all. The conclusion that follows even more logically (and the one I kind of like) is that Cuba and Palestine should get together and bomb the Pen-

tagon.

All in all, it was pretty unnerving following the media for the couple of weeks that I was in Pakistan. The only thing that was reassuring was talking to people. I went to the far north of Pakistan a few days later, a few hundred miles from where the Afghan bombings happened. I got in a few conversations, with farmers and merchants who are fairly isolated from the rest of the world, about the bombings and imperialism. I was shocked to find that no one answered me with sound bites. Living in North America, you get used to asking someone a question and getting a reply that seems fresh off the AP wire. But, although there was a lot of propaganda around—mostly circulated by right wing religious groups—no one quoted it. People seemed genuinely interested in understanding what was going on. They asked me questions about what it's like living in America and how people react when they learn of what their country does. They tried to get me to reveal the inner workings of U.S. foreign policy, and when I told them that I didn't understand it either but thought it was all about short term monetary gain and shows of force, they talked to me about the inner workings of the soul and how easy it is to lose one's compassion when she is in a position of power. It was sort of inspiring. I guess everyone in the entire world is more media savvy than us yanks.

I'm still sort of puzzled about the motivation of all this. I mean, it's one thing to perform a mob hit and another to put it on the front page. The only explanation I see is Monica. Someone ought

to tell Bill that killing people won't help his sex life.

Sameer Dossani is a McGill student born in America of Pakistani descent.



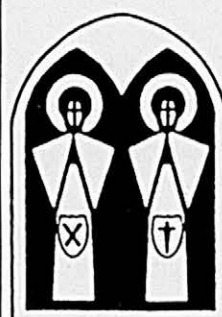
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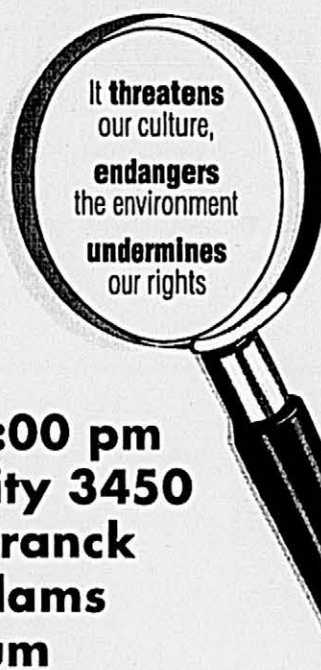
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Workshops on the MAI on October 17,  
1:30 pm, McGill U. Leacock Building # 232

# EVENTS

**Thursday, October 8**

**The Generation of Caliban:** The department of English at Concordia is hosting a lecture by Professor Goldberg at 8:30 p.m., in the Hall Building, room 407. 1455 de Maisonneuve.

**Monday, October 12**

**AMI-Québec Alliance for the Mentally Ill** is holding support groups for families of the mentally ill, for siblings and adults and children, for those with depression and manic depression, and for those with obsessive compulsive disorder and their families. The groups meet at 7:30 p.m., 4333 Côte Ste. Catherine. for more info call 486-1448.

**Tuesday, October 13**

**Literatura del Siglo de Oro** en los poetas del 27. The department of Hispanic Studies is hosting a lecture with Dr. F. Javier Díez de Revenga and Dr. Francisco Florit at 2 p.m. in Arts 160.

**Thursday, October 15**

**Montréal Days of Action Demonstration.** Meet at 2 p.m. at UQAM and Concordia University. Or at 2:30 at McGill University. For more info call 398-1600 or 398-3756

**Religious Cults: Paradigms or Problems.** A lecture by Professor Susan Palmer in room 203 of Birks Building, 3520 University at 3 p.m.

**Ongoing**

The Project invites you to join in the creation of the International Festival for Humanity. The event will take place at McGill and in five other cities around the world in April 1999. Are you interested in political, social, economic, health, religious issues around the world? And/ or dance, art, writing, music? We're looking for anyone interested in shakin' the world? Come and join us. For more info please call Mauricio of Brad at 844-1610.

**Queer Line.** A confidential and non-judgmental service for those questioning their sexual orientation, wanting help coming out, seeking information, looking to help a friend, or just wanting to chat with someone who understands. 398-6822

The Men's Group: meets Fridays at 7 p.m. in the basement

of UTC (3521 University) All queer men welcome.

**Outreach to Inmates:** Bordeaux jail Protestant Chaplaincy invites McGill students to form a support group for preventive detention inmates. Thursdays 1-4. Call Gwenda Wells, 398-4104.

**Canada World Youth** is conducting its annual recruitment campaign. The deadline is November 20th. Call 931-3933.

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays and Saturdays from 1 p.m. to 4 p.m. at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but all-important institution of the lawn. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focusing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

**Calls for Volunteers**

The Daily invites all interested parties to come and help out with writing, photos, or layout. Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one-to-one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. For more information,

call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organization is seeking volunteers to work one-on-one with overwhelmed families who recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. For more information, e-mail bb@ssmu.mcgill.ca

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genvieve at 282-0245.

Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include, a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

The Shalom Line is looking for patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. If you are interested in getting involved call 735-3541

Mines Action Canada is sending out a challenge to students and professors to come up with new or improved technologies to detect and remove land mines. Preliminary proposals are due 30 November. Contact Mary Foster at (613)-234-6755.

Call for volunteers at Atwater Library and Computing Centre. Three hours a week only. Pick up an application at the circulation desk or call Susan McGuire, 937-3169.

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Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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- developed IDDM prior to your 41st birthday.

... you may be eligible to participate in a medical research study.

If you would like to receive more information about our study, please contact Diane Laforte, project coordinator: 934-4400 (2521) or e-mail [dlafnep@mch.mcgill.ca](mailto:dlafnep@mch.mcgill.ca).

People with Type I, or insulin-dependent diabetes mellitus (IDDM), have about a 25% risk of developing serious kidney disease which is called diabetic nephropathy. This kidney disease leads to kidney failure 15-30 years after diabetes first begins. It develops silently, without warning signs or symptoms, for the first 10-15 years of IDDM. By the time signs of diabetic nephropathy are detectable, kidney damage has already reached a stage where treatment can only slow, but probably not fully stop, the progress toward kidney failure.

In collaboration with university centres in Minneapolis and Toronto, this study will determine whether early treatment with anti-hypertensive drugs can slow or prevent the development of the kidney changes of diabetes which ultimately cause diabetic nephropathy.

*This project is funded by the Medical Research Council of Canada, the National Institutes of Health (USA), and Merck Inc.*

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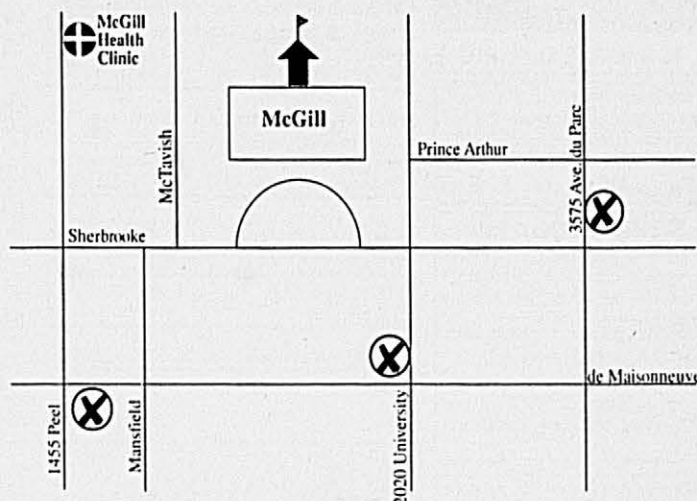
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From coast to coast, students are calling on federal  
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PULLING THE  
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- Restore transfer payments to 1993 levels
- Fund a tuition fee freeze
- Transform the Millennium Scholarships into grants
- Stop punishing students and end student loan bankruptcy discrimination
- Prohibit private, for-profit education: some things are not for sale

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